seeds on personal considerations alone by about 100 votes. The union ticket carried four of the six Alder , and thirteen of the twenty-four Councilmen; making mineteen Auti Know-Nothings to eleven Know-Nothings in the Joint Council. The Know-Nothings have been routed in this city on a full vote.

A ROMAN CATHOLIC ROW.

Oxford, N. Y., Monday, April 9, 1855. A most disgraceful riot occurred at this place yesterday morning. It appears that a Roman Cath one who had previously been married by a Protestant clergyman, and who, in consequence, was ex-communicated, yesterday entered the Catholic Church during service, whereupon the priest, Father Calton, ordered him to be "put out," which order was faithfully executed.

At the door a fight commenced, in which the priest is said to be implicated. The exercises in the church were suspended, and the crowd adjourned to the nearest botel, where a more general fight ensued between the Catholics and Protestants—the former coming off second best. The priest was arrested, and is now in custody, as are several more of the rioters. Many persons were badly injured, but no lives were

This afternoon, Father Cullon, the Irish Priest, was held to bail, with several others, in the sum of \$1,000 tokeep the peace. He has also been served with writ from from the Supreme Court, at the instance of one of his countrymen whe claims private damages. Much excitement still prevails. Several more arrests are to be made, and more fighting is expected.

NO FOREIGNER ELIGIBLE TO OFFICE.

Boston, Monday, April 9, 1855. A resolution was passed in the Senate, to day with anly one dissenting vote, that no foreigner shall be eligible to office.

The weather, this morning, was mild and pleasant, but this afternoon it changed to rain, with cold east-orly winds.

NEW CITY GOVERNMENT OF CINCINNATI. CINCINNATI, Monday, April 9, 1855.

The rew City Government was organized, and went into operation to day. Major Farran announces, in hi I saugural, his determination to enforce the city ordinarcos.

nource!, in hi Prangue.

force the city ordinances.

The functal of Monroe tock place yesterday, and
passed off quietly About one thousand persons
joined in the procession.

MUNICIPAL ELECTION IN LOUISVILLE.

LOUISVILLE, Monday, April 9, 1855.

At our Municipal Election on Saturday, the KnowNothings swept the city by a tremendous majority.

Barber, the Mayor, one School Trustee, and two
Connellmen, are Know-Nothings. On the liquor
question, the anti-liquor party had a large majority.

The election pas ed off quie by.

ARREST OF A GANG OF PRIZE-FIGHTERS. ARREST OF A GANG OF PRIZE-FIGHTERS.

PHILADELPHIA, Monday, April 9, 1855.

Marshai Murpby of this city, with a poses of officers, went this afternoon to Springfield, Delaware County, and arrested a party of 25 persons, principals and accessories in a prize-fight that was going on there. The principals, Daniel Swith and John Smith, were held to bail in the sum of \$2,000 and the others in bends of \$500.

FIRE IN WINCHESTER, MASS. Bostos, Monday, April 2, 1855.

A fre occurred in Wicches'er, Mass., last night—destroying about ten thousand dollars' worth of property—chiefly belonging to Mesers. Robert Bacon, John H. Bacon, and Parker & Co. The property consisted of a felt manufactory, saw-mill, and two dwelling, houses

THE SUPPOSED MURDER CASE.

PHILADELPHIA, Monday April 9, 1855.

No trace has yet been discovered of the person who is supposed to have murdered the old German woman who was found in the woods yesterday, with her throat cut. Alexander Nobles, who found the body, is in custody; but as yet nothing has been disclosed to criminate him.

ARREST OF THE CREW OF THE SHIP JAS.

CHESTON.

COLUMBIA, (S. C.) Monday, April 9, 1855.

Fight of the crew of the ship James Cheston, abandoned at ree, serviced at Savannah on Saturday last, in the Dutch ship Two Friends, and were taken into custody on suspicion of having murdered their cantair.

MARINE DISASTERS.

MARINE DISASTERS.

NONFOLK, Monday, April 9, 1855.

The brig Mary Perkies from Boston, bound to Alexardria, with an assorted cargo, put in here to-day with the loss of her foremast.

The achooner Gardiner Pika, from Porto Rico, with a cargo of sugars and molasses, bound to New-York, also put in here to-day with the loss of fore topmast, spars, sails, and deck load.

THE OHIO RIVER.

PITTSBURGH, Menday, April 9, 1855.

The water in the chanuel in the river, at this point, is seven feet nine inches deep. The weather is clear and mild.

COURT OF APPEALS.

ALBANY, Monday, April 9, 1855.

This afternoon No 93 was argued.

Calendar for April 10—Nos. 54, 53, 38, 59, 60, 66, 67, 68, 70, 72, 15, 52.

DEATH OF AN OLD CITIZEN.
SCHENECTADY, Monday, April 9, 1855.
Thomas Palmer, Esq., one of our oldest and most pectable citizens, and Recorder of the city, died

NEW-YORK LEGISLATURE.

[Specially Reported for The N. Y. Tribune.]

SENATE ALBANY, April 9, 1855.

Mr. HUTCHINS—Relative to Atlantic-ay. and Schuyler-st. and Brooklyn City Railroad bill, asking to be discharged from the further consideration of the subject. Agreed to.

Mr. ROBERTSON moved to recommit the bill to

another select committee with power to report com-plete, and that the Senator from the Hd, Mr. Hutch-ins, Lame the Committee name the Committee.

e bill went to a Select Committee, to be amended

by the President.

Mr. SPENCER—To incorporate the New-York
Ladies' Home Missionary Society of the M. E.
Church. Third reading.

Mr. LANSING, relative to Boards of Supervisors

Mr. LANSING relative to the Assessors. Third

Secessing real estate emitted by the Assessors. Third reading. Also, to facilitate the incorporation of Hor-Henitural and Agricultural Societies.

icultural and Agricultural Societies.

AMENDING THE CONSTITUTION.

Mr. DICKINSON had corsent to offer the following resolutions, amendatory to the Constitution:

Resolved, (if the Assembly concur) That the following man adment be proposed to the Constitution of this State, and rate red to the Legislature to be chosen at the next general election of Secutors, and be problemed for the three months previous to make great choice, in purvance of the provisions of the its section of the 15th article of said Constitution.

Amend sections use, two, three and twelve of article seven, to that the same will read as follows:

Exercise 1 After paying the expenses of collection, superinter dense, and ordinary repairs, three shall be appropriated and set apart in each fixed year, out of the revenue of the State Corale, commencing on the first cay of October, 15th, the cum of e. He ties, as a sinking time, to pay the interest and reform the price lead of this part of the State debreading the training that the middle sense shall be wheely paid.

the formal Debt, the unders such an ount as may be borrowed as berns after provided in the account section of this article, until the same shall be wholly puid.

After complying with the shows providing there shall be appropriated and set spart out of the surplus revenues of the fister Casals in each fireal year consumeding on the first day of October, 1856, the sam of Solidar, until the time when a sufficient sum shell have been appropriated and sat agart under the provision assured mentioned to pay the interest and extinguish the entire print opin Casal Debt analytes that print day the payment of \$1.50 Oct in each fixed year as a sinking fund to pay the interest and extinct the day of the fact of the State debt called the General Fund Debt, including the debt for learn of the State credit to Railroad Companies which have taked to pay the interest thereon and also the contingent of the spart of the State debt called the case of the State credit to Railroad Companies which have taked to pay the interest thereon whenever and as for any part of the state of the spart of the fact of the part of the first of the part of the state of the state credit to the reservoir of the state of the

remainder of the revenues, after complying with the

The remainder of the revenues, after complying with the Beccoding provisions of this section, shill be appropriated to such purposes as the deplatance may direct.

SEC. 2. The Legislature shall below such an amount of Robers as may be recessery to complete the Enlargement of the Erie, the Owngo, and the Cayage, and Second Causla and as allarge the locks of the Chempain Causl and Feeder, and the Secks of the Chempain Causl, whenever, from dilapidation or

decay it shall be necessary to rebuild them, and to complete the Black River and Geneses Valley Canals: provided, that

when 3. If the said studing funds provided in this article shall not be sufficient to redeem any part of the principal or to pay the intersect of said debts, or either of the principal or to any part of them become due, the means to satisfy any such difference shall be provided by Joan on the credit of said said ing ford. An lease made by virtue of the credit of said said section of this article, may be made redeemable at any specified time, not excreasing thirty years from the time of the making thereof. No interest, to scene after July, 1855, shall be paid on the Canal revenue certificates used under the provisions of chapter 485 of the Leve of 1810. No part of the revenues of the Canals, or of the fonds borrowed under the growness of the Canals, or of the fonds borrowed under that article, shall be paid or a public disper 485 of the Leve of 1811, except to pas for work or material furnished prior to the first of June, 1862. The rates of toil on persons and property transported on the Canals shall not be reduced below those for the care 1851, except by the Canal Board with the concurrades of All contracts for work or materials on any canal shall be made with the person who shall offer to do or prayide the form

Legislature is contacts for work or materials on any canal shall be a with the person who shall offer to do or provide the at the lowest price, with adequate security for their pay.

me at the lowest price, with adequate security for their par-formance.

SEC. 12. Except the debts specified is sections two, three, ten and eleven of this article, no debt shill be hereafter con-tracted by no no behalf of this State, unless such dest shill be sutherized by a law for some single work or edgect to be dis-tinct y specified therein; and such law shall impose and provide for the collection of a direct annual tax to pay, and sufficient to pay the interest on such debt as it falls due, and also to pay not discharge the principal of such debt within thirty years from the time of the contracting thereof.

No such law shall take effect until it shall at a general elec-tion have been submitted to the people and have received a mejority of all the votes cast for and against it at such elec-tion.

Men.
On the first passage of such bills in either House of the Leg is attre, the question shall be taken by aves and nors, to be diffuse entered on the journals thereof, and shall be, "Shall this "bill pass and ought the same to receive the sanction of the

bill pass and ought the same is receive the sanction of the 'recypie'.

The Legislature may at any time after the approval of such law by the people, if no debt shall have been contracted in personance thereof repeal the same, and may at any time by law forbid the contracting of any further debt or liability uncer such law. But the tax imposed by such sat, in proportion to the debt and liability which may have been contracted in pursonance of such law, shall romain in force and be irrepealable rid be annually collected until the preceeds thereof shall have made the provision bereinsfire specified to pay and discharge the indirects and plincipal of such debt and liability. Contracting the provisions of this article shall be applied to the work or object greening of the sat authorizing such debt or liability under shy provisions of this article shall be applied to the work or object specified in the sat authorizing such debt or liability, and for any other purpose whenever.

No such law shall be authorized to be voted on within three mouths after he passage, or at any general election when any other law, or any bill, or any amendment to the Constitution, shall be submitted to be voted for or against.

SPECIAL ORDER.

shall be submitted to be voied for or against.

SPECIAL ORDER.

In Committee of the Whole, Mr. BARNARD in the Chair, the following bills were considered:

To establish a Board of Railroad Commissioners, and define their powers and duties. Progress—Select Committee to report complete.

Mr ROBERTSON—In relation to the Treasurer's fees of Westchester Co. Third reading.

SPECIAL ORDER.

The bill amendatory of the Emigrant Passenger act was called up, being upon its third reading.

Mr. WHITNEY moved several amendments to the bill, which had been suggested by the Commissioners of Emigration, making it a separate act, instead of an act amendatory of the law of 1849.

Mr. DICKINSON had consent to call up the resolution relative to naturalization. At this labe day of

Mr. Dickinson had consent to call up the reso-lution relative to naturalization. At this late day of the session, it would be impossible to dwell at length upon this subject. The bill before us provided to send the poor emigrant home, and the resolution provides that they shall not vote until they have been here 21 years. [Mr. D. sent a messenger-boy for Mr. Goodwin, but the boy reperting that Mr. G. had gone home, Mr. Dickinson moved to make the subject the special order at 7½ o clock this evening. Agreed to.] Mr. BISHOP gave notice of a bill to amend the Ms ne Law.

Ms ne Law.

Mr. W. CLARK, a majority report favorably allowing illegitimate children to inherit property in certain cases. Tabled.

Mr. DICKINSON, notice of motion to suspend \$1 Tules of the Senate, and joint rules of the two houses.

Mr. BEOOKS, favorably, to incorporate the New-York Consumption Hespital. Third reading.

HIGHLAND COUNTY.

Mesers HOTCHKISS and BARNARD, to whom

was referred the numerous petitions for, and remon-strances against, the crection of Highland County, have at last reported upon the subject. They are in favor of the project.

THIRD READING OF BILLS.

The following passed, unless otherwise noticed:
To estailsh Free Schools in District No. 1, in Castleton and Southfield, Richmond County.

AFTERNOON SESSION.

For the protection of Enigrants, second class, steerage, and deck passengers.

Concerning the Gowanus Canal, Brooklyn.

Relative to the appointment of Police Court Clerks

in New-York, Relative to the circulation of Income and Trust

Relative to the circulation of lacome and Trust Funds.

Authorizing the Board of Supervisors to correct the Assessment Kolls.

To repeal the act creating the Sailors' and Boat-men's Friend Society.

To amend the charter of Hobart's Free College.

The Senate then took a recess till 74 o'clock.

The bill to authorize the Board of Supervisors to

use reals was passed.

The naturalization resolutions of Senator Godwin were then called up, and now, at 11 o'clock P. M. are under debate.

ASSEMBLY.

To smend the act for the incorporation of Insurance Companies, passed April 10, 1849.

Mr. BLATCHFORD, from the Committee of Nine, reported the following bills as proper to be reported complete: To amend the charter of the Panama Rail-

reported the following bills as proper to be reported complete: To amend the charter of the Panama Railroad Company: to iteorporate the Baptist Historical Society, New-York; relative to unclaimed express freight: limiting the amount of circulating notes to be seed by the Superintendent of the Bank Department on bonds and mortgages; relative to the Second av. Railroad.

Mr. LEIGH moved to except the Second-av. Railroad bill. He said this bill had twice before been excepted. It originally had the title of authorizing the construction of a bridge over Harlem River. The construction of this bridge would obstruct she navigation of Harlen River.

Mr. WATERBURY dealed that this bill had ever had any other title. The bridge was necessary, and it would have a draw for the accommodation of vessels. The object was merely to afford a communication between New-York and Westchaster, Co., and also to force the New-Haven Railroad Co., off the Harlen track. The running of their cars on the Harlem track endangers life and limb.

Mr MUNDAY moved the previous question in agreeing with the Committee in their report. Ordered, and report agreed to.

Mr. O KEEFE asked consent to give notice of a bill for the repeal of the act for the Prevention of Intemperance, Pauprism and Crime. Objected to.

The passage of bills was resumed, and the following passed:

To repeal the act for the equalization of taxation.

ing passed:
To repeal the act for the equalization of taxation.

Mr. GLEASON moved to take from the table the

Mr. GLEASON moved to take from the table the motion to reconsider the vote by which was lost the bill in relation to the collection of taxes on lands of non-residents, and to provide for the sale of such lands for unpaid taxes. Carried.

The principal object of the bill being that non-resident lands shall be sold and redeemed in the City of Albany, instead of in the Counties where located, a cebate on the motion to reconsider sprang up.

Mesers, GLEASON, WELLS, WAGER and MAY sustained the motion, and advantad the second

sustained the motion, and advocated the passage of Mesers. J. BENNETT, WHALLON and STORRS

opposed its passage.
The House egreed to reconsider the vote.
Mr GLEASON asked consent to insert an amend

Mr GLEASON asked consent to insert an a nead ment in the bill.

Objected to.
Mr G, then moved to recommit the bill, with inset uctions to amend. Carried.

Mr. A. G. WILLIAMS asked consent to give notice; that at an early day he would move for the suspension of the 47th rule in order to enable him to move a reconsideration of the vote on the bill entitled. act to amend the act entitled an act relati astruction of railroads in cities," passed Apri

Objected to by Mr. WATERBURY.

To incorporate the Periodester Fire Department.
To inclinate the dissolution of Manufacturing Corporations, and recure the payment of their debts without preference.
For the appainment, by the Governor, of three Commistioners to locate a second Lunatic Asylum.
Recease to 4 P. M.

Recess to 4 P. M.

AVTERNOON SESSION.

The several Canal bils were reported complete, and ordered to a third reading.

BILLS PASSED.

To ficilitate the service of processes on Insurance Companies doing business in this State.

Relative to the election of certain Judicial officers in New York City.

in New York City.

To confer on Justices of the Peace civil and criminal jurisdiction in cases of assault and battery.

To amend the Charter of the Manhattan Insurance

Company.

To enable certain Railway Companies to aid in the construction of the Lebanon Springs Railway.

EVENING SESSION.

Mr. COCKS brought in a bill relative to the salary of the Adjutant General of the State.

To amend the Charter of the Kings County Mutual

The Uties and Birghamton Railway Town Sabscription bill.
To amend the Charter of the Panama Railway

Company.

To amborize the recording of College and Academy Charters.
To regulate the distribution of the sessets of Savings Barks.

To, authorize the Attorney-General to discontinue the suit sgainst George W. Newell.

Mr. COX reported in regard to an investigation respecting the Hamilton-square bill, staying that that bill had been alsered, but by whom he could not as-

The General Supply bill was then taken up in Conmitte, and will occupy the House until after midnight.

An appropriation of — thousand dollars to the Hobart Free College was added.

A motion to edd to it an appropriation of one thousand dollars for the Prison Association of New-York was rejected.

TRIBUNE ANNIVERSARY.

The completion of the fourteenth year of THE NEW YORK DAILY TRIBUNE was noticed yesterday afternoon by the "Tribune Club," consisting of most of the Proprietors, Editors, and Reporters of the estab lishment, a large number of whom dined together at the Irving House. Although absence from the city and imperative business within it prevented the attendance of a dozen or more, there were still thirtyseven persons at the table, of whom thirty are directly employed in editing and reporting upon this sheet. Beside the very agreeable ceremony of inaugurating the fifteenth volume of the paper, the occasion was ore of additional interest from the fact that the Editor-in-Chief, HORACE GREELEY, leaves this moreing for Boston, whence he will, on Wednesday, sail for Europe to join his family, attend the opering of the World's Fair in Paris, and perhaps spend some months on the Continent. The gathering, therefore, rerved the purpose of a general lesvetaking, and Mr. Greeley was entertained as a guest. After a very excellent Maine-Law dinner, Mr. G. made a short speech, indicating some of the leading characteristics of THE TRIBUNE, and presenting the ideal of what he hoped the daily journal-and this in particular-would be a few years hence. Six or seven of the Assistant Editors were successively called up, and after a pleasant session of three hours, the Club adjourned to the "never ending, still be-'gisning" labors of peneil, pen and scizzors.

FOR EUROPE.-Among the passengers who sall f on Boston to morrow for Liverpool, are Horace Greeley. Wil iam B. Durcan (of Duncan & Sherman) and several others from this City.

MUSIC AND THE DRAMA.

WILLIAM TELL AT THE ACADEMY.

The production of Rossini's grand Opera, William Tell, at the Academy of Music, Fourteenth st., 1sst. night, in an elaborate style, is a marked event for the musical world. It is the first time that celebrated work, translated, has been produced on the boards of a New-York Italian Opera-House, though origi-nally given at the Academic de Musique Paris, in 1829, and still maintaining its place there as a firstclass piece of art, and having been transplanted to this country by the New-Orleans troupe, and even played in this city, during a peregrination hither. Such being the fact as regards its former production here, it would be well, by the way, for the bills to have their statement corrected, which asserts that it is now given for the first time in America.

That a work like William Tell, world-renowned, should require twenty-six years before it is rendered with comparative elaboration (for we do not count ch-and-go peripatetic performances of New Orleans friends as indigenous to this city) suggests an observation on the peculiar difficulties of a composer's getting a hearing, when his opera is very claborate, with many characters; and, in another claborate, with many characters; and, in another point of View, indicates the progress of the operatio art in this country, since the first complete one was brought out here only thirty years ago.

That there should now be the resources to render a lyrical drama such as William Tell with each part fairly or ably filled, with a numerous chorus and orchestrs, and scenery which would do credit to Europe, and all in an Opera House hardly surpassed by any abroad in splender, is indicative of a rapid progrees in the ability of the City to compass great musical undertakings, and moreover, we trust, of its power of appreciation. Whatever success is to attend William Tell here, it must be borne in mind that the opera season is now, properly speaking, done; the enthusiasm and money of the people having been so lavish y given during full four months to Grisi and Mario, a period as long as the Italian Opera ventures to perform in the great capitals of Paris and London during a year,) that it is no test whatever of the success of a musical enterprise to judge of the attendance given it at this moment. This was evident in the very slim house present at the Academy Concert on Saurday—a piece of pover-ty growing as well out of the exhausted season as the fact that the musical world, not anxious to hear an eld and oft-presented piece, were reserving themselves for a full attendance at the representation of William Tell, last night. The house, however, was splendid last night, owing to the great publicity which has been awarded to the event. Every avail able place from pit to dome was filled. The fashion, taste, erudition and dilettanteism of the town were in full gathering, to hear, to see, and to be seen; and the spectacle was not confined to the stage, but balonged in part to the radiance of bright faces and

smart tollete among the auditors. William Tell, though given in Italian, is a French Opera, composed by Rossini for the Paris Anademy of Music, under pressure of the dominant taste of the establishment; always, of course, subject to the modification which a man of genius must bring to bear upon his subject. The length of the piece, the vastness and contrasts of the stage forces, the number of the principal characters, the woof of the ballet, the ambitiousness of the scenic department, the extent and prominence of the recitatory or declamatory por tion of the vocal part, the number and officacy of the choruses, and the elaboration and sonority of the orchestration, all are characteristic of the French Grand Opera. But it is the French opera with a difference. and that difference an improvement. It is the work of a stronger hand as regards a knowledge of effect, than had yet worked for the French stage up to 1829, not excepting any of the classics.

The present perfection attained on the stage of the Paris Academy, which by common consent is regarded as the model Opera-House, where every scene is a historical picture, and every detail, from the reprerentation of marsive architecture to the tie of a supernumerary's shoretring, is re-produced with accuracy from the realities of whatever epoch, as delineated In pictorial works, is the result of a series of progress ive labors, which have occupied its artists since the time it was instituted by Louis XIV. It may not be insppropriate here, while noticing the transplantation of one of the Paris Academy's greatest works in a comparatively worthy style to our own stage, to trace the gradual steps by which, in France, with even Government aids, the attainment of that perfection has required so long a period, and to contrast with that result the swift progress made in this country since the first attempts at Opers, as we have mentioned, thirty years ago.

The modern French Opera is of Italian origin. The latter began in Florence, in 1598. But it must not be supposed that musico dramatic represen ations were ever extinct, or that the Church mysteries, as is empirically and almost universally said, kept dramatic of musical works from oblivion. Their noon of the popular heart has never died out, but the form took under the anspices of the father of the great of the

To incorporate the Baptist Historical Society of Vew-York City.

The Second-av. Railway bill.

To alter the Map of New-York City, so as to inclose Bloomingdale-square.

To amend the Charter of the New York Central

He wrote to please the King, and was lord paran ount in his department. His music now would not be listened to, except here and there a bit; but still he was a great man for his time and the resources at his command. At that period, there was so little artistic or munication between France and Italy, that the former country remained ignorant of the advances of the latter in musical art, and while France was blunduring away under a combination of snuffle and screaming, called the lyrical drama, Italy was rapidly perfecting the voice and the violin, prior to accepting improvements in opera-writing. Of the great Italians of a little later period, the best known is Piccini. His dramatic works would interest any tasteful audieace to this day, and they were about the first emi nent Palian productions which were given with success in Paris, and contributed to break down the old French screaming declamation and clumy

It is worthy of remark, that the man who mainly produced the French Revolution, Rousseau, like vise revolutionized the music of France Hinself a serious, and, to some extent, learned musician, and the author of a Dictionary of Music and some operas, gifted with that artistice spiritual sense which made him the teacher of legislators, and with that dark lyrical sadness of facing which makes the prophet of nations, he saw equally the faults in the harmonies of society and those of the drams. The same nervous organization which caused him to lash into oblivion periwig coldness and pomposity in the French opera, made him also divine their contemptible character off the stage; and hence the Contrat Social, without which the French Revolution would not have been precipitated, or Robespietre had his tex-book on the deformities of the then existing society.

While the opera of Devin du Village, by Rousseau-

or as some say, not by him, but stolen-was enjoying its popularity, in 1752, a company of Italian singers came to Paris and obtained permission to perform at the Academy, Operas of Pergolese, Lee, Rinaldo, and others, alternately with the French Opera. Roussesu, Grimm, and others of the Encyclopedists took part with the Italians and against the French, and in opposition to the objections against his opinions, he launched forth his celebrated Lettre Sur la Musique Française. The quarrel grew so high that the Court took part in it, and Madame de Pompadour was for the French side. While the French musical drams was so exercised, Italy was not idle with her reforms. Some innovators appeared on the abases of the display of song at the expense of sentiment, but it was reserved for Gluck, who had been some twenty year in Italy, writing operas in the old fashion, to aim at a revolution. Supported by the illustrious Padre Martini, of Bologna, the greatest con rapuntist in Europe, he introduced his celebrated musical drama, in opposition to the musical opera. He went for " the "true" and not "the beautiful" when the latter was to set forth the airs and graces of the singers in opposition to the text. Eventually he came to Paris, and then and there raged a musical war, in intensity and ferocity presaging the political revolution which followed. In this City of New-York, occupied with foreign commerce, inland trade, the backwoods, and all creation, we cannot divine the concentrated intensity of the war of the muses round about the luxu rious Court of Louis XVI and Marie Antoinette, whelly occupied with their pleasures, of which the opera formed a principal one, and hence all changes and modifications of it involved bitter partisanship. Ablés, too, went into the fight, and the poet Delas

Harpe also figured among the gladiators. A collection of the musical pampblateering of that period is exceedingly curisus. The question was Piccini or Gluck-Gluck or Piccini-the Italian sweetness, passion, grace, and even vocal display, or the rigid adherence to the refined declamation and dramatic melody. Unfortunstely for the Gluck theory he did not carry it out fully himself, for his Orpheus has some passages of merely vocal display. Rousseau was a Gluckist. I took my son to hear Gluck's Opera and he cried the whole time-that's proof-sald Ronsseau; besides this he entered, after a ong silence upon musical matters, into a fresh pam pl·lettering campaign. Our limits will not permit us to cite from the "Memoires pour servir a l'histoire de "la Revolution operée dans la musique par la Cheva-"lier Gluck"—a very rare work, containing the choicest discussions of the time—with the mot-Quæ sunt ampla et pulchra din placere pos sunt : Quoe lepida et concinna, cito satietate officiun ourium sensum fastiodiosissimum (Cicero) and Il prefera les muses aux Sirenes. Mozart came to Paris, but did not get a hearing for his works, the Gluckists then being in the ascendancy-and there being even persons to this day who prefer Gluck's operas to Mozart's. The effect of the Gluckists on the French opera was seen in the works of their own composers Le Seuer, Mehul, and other celebrities. The coming of Rossini to Paris made a sort of compromise; he accepted largely of the Gluck theory, imprinting, however, much of his own vein of melody, and his own instrumentation. The opera in hand is evidence

of this statement. We shall not detain the reader by tracing the various chas ges of the French Opera up to the time that Rossini and Meyerbeer wrote for it; we shall proceed to give, at orce, a rapid glarce at the music of the full so re of William Tell, now before us, remarking upon its teauties and peculiarities, so far as we can, without music types. Preceding there remarks, we copy the plot of the opera, which closely follows in its main features the popular story of Wm. Tell, thus given in

the programme:

Act 1. The people of the five cantons of Switzerland are groaning under the oppression of their Governer, the tyrant Gessler. Tell, who has already determined upon procuring their independence, endeavors to excite the young Arnoldo, who is in love with Motildo, the sister of Gessler, to embrace the cause which is flames his own patriotism. At this moment, Lentholdo, having slain a soldier who was carrying off bis deughter, appears and implores the fishermen to be ar him across the lake. They all refuse, but Tell embarks with him as the soldiers in pursuit of him arrive. In their rage at losing him, they bear away the venerated pastor, the sire of Arnoldo, a prisoner. Act 2. Tell, who has surprised Arnoldo while having an interview with Matilda, informs him that his father has been mardered. In his remorse, the young man determines upon joining him. The people of Unterwaicen, Switz, and Uri, then approach. Their plane are laid, and the cry is first breathed. To as ms.

Act 3. The cap of the Austrian Governor, Genler, has been erected upon a lofty pole, and all who are present are required to bow before it Tell refuses to do so, and the soldiers, who recognize him, denounce him to Gessler. Knowing his fame as a marksman, the Governor orders him to jie ce with as arrow as anythe which is placed upon the head of his son. 7 1. The people of the five cantons of Switzer

to co so, and the soldiers, who recognize him, denource him to Gessler. Knowing his fame as a marksman, the Governor orders him to pierce with an arrow an apple which is placed upon the head of his son. Tele is in despair but compelled to make the attempt, succeeds. As, overpowered by his emotion, he sinks into the arms of his friends, an arrow falls from his vest. It has been intended for the heart of Gessler, it Tell had slain his son. In his rage, the Governor order a bo h of them to be selzed, but Marilda claims the boy's life in the name of their avversign, and Tell still be bore away, as the Swiss breather their curses upon Gessler.

Act 4 A nordo arms the people for the purpose of saving Tell. Marilda, who has restored the patriot son to his mother, proposes to save the father by remaining with them as a hostage for his safety: when a storm arises, and Tell is seen steering the boat on the lake, in which Gessler has born him away. Nearing arck, he takes a desperate lesp from the boat, and manages to rejoin his family. Gessler effects a lancing on a more distant part of the abore, and comes in pursuit of him when Tell seizes his arrow and takes a deady aim. Gessler falls. The first how has been stricken for Swiss liberty.

The Opera, last night, was cast as follow:

Matika, the shiter of Gessler. Signora Strayrasses.

Edwige the wife of Tell Signors Avoganate
Albert her sen Signors Banvacca Manazara
Goglielmo Tell Signor Banvacca Albert, bet sen. Signors Banwicca Mantries.

Goglielme Tel. Swiss Swiss Signor Balanties.

A reside in love with Mattids Pariots Signor Bouctow:

Walter Furst. Signor Contervi Watter Forst. Signor Contern

Len halde Signor Cancia
Me Arbai the father of Arnoldo Signor Wither
A Puberment. Signor Vierre

score, which we have now before us, contains twentyone pieces besides the Overture, covering 837 extra large pages. The fast, the Overture, is particularly e lebrated from the fact that it concludes with a dance-like military pas, very popular. Its first slow n ovement is for five violencelles sole, accompanied by the other bases; a singular and novel combination, marking an innovating spirit This is succeeded by an allegro, representing a storm; a descriptive or suggestive piece for the powers of music are not those of the plastic arts). As descriptive or suggestive this movement is very bad, and as great a botch as the storm movement in Beethoven's Pastoral symphosy; as music, simply, however, no exception can be taken to it. This is followed by a Pastoral 3-8ths movement for the English horn, or larger hantboy; a perfect gem of characteristically Swiss beauty, in its form and accompaniment. Immediately this runs into a gay imperative sort of allegro of a military dance kind, surmounted by a finale of dazzling brilliancy, where the resources of modern violinism have large play.

No I, the Introduction, is on 3 8 time, a pastoral

movement, opening with the violencelle in hardy-gurdy fifths-mixus the third of the chord. Those food of good composition, painting rural screnity, should listen devently to this. Then comes a piece is 6.8 time-a chanson of a fisherman respectfully in the rear of the scene, where water can run without putting out the foot-lights and drowning M. M sretzek. It is not particularly salient, but becomes interesting as the characters in front join in it with their melodic counterpoints, including some noble declamation by Tell, the baritone. This is connected with a chorus it spired by hearing some mountain horns within the seem —the signal of rest from labor—and the presence of the venerable Melethal at their pasteral fere. recitative by Melchtal and a chorus, in 4-4 time, well accompanied, praising marriage in general, turns out a 6-8 movement, with more rapidity and sonor ty, as a percention. And here commenced the first cut of the long work of the composer—too long for this side of the Atlantic, sung in a language foreign to the people, and even too long for Paris, where it is also cut, but not to such an extent as is here done. A recitative by Tell leads to a reminiscence of a

hunter's cherus, and to No. II. A duet between Tell and Arnold-one of Ressini's best efforts. A charming melody is the lover's apostrophe. The conneisseur will observe the judicious treatment of the voice in this work, and compare it with some exaggerations of a later date, where bress breaks down humanity. This due has three distinct movements-the first where the orsecond where the voice dominates, and the third where the voice also leads. The public considers interlocutory music as uninteresting, and yet there is a school now forming in Germany for making it rule-an event this generation will not behold. A little bit of pastoral hurdy-gurdyism follows, which Rossini has not honored by giving it a number. Then we have

No III. A chorus, a sweet, flowing andante, interspersed with recitative.

No. IV is "judiciously cut," in the Italian version. No. V is a Pas de Six, where the comporer takes as much pains with a dance as with a seens. This is also

No. VI. Choor dan d-a chorus with a dance-is cut

No VII is the dramatic finale to Act I. It opens with some "hurry" music, describing the haste of the fugitive Swiss, Leuthold, escaped from Gesler's minions. A Recitative, dangerously long, translated into Italian, follows. A fiery minor allegro ensues, with the chorus, interlinked with a prayer to the Virgin-the feminine voices praying, and the meaculine sotto voce uttering threats against their tyrants. The antagonisms of party are exhibited in the peroration where the Teil party curse the Geslerites, in all the vigor of a modern stretto and its transcendent instru-

mentation, closing Act I.

Act II, No. VII, opens with a fortissimo symphony
by the orchestra playing the sunting chorus—already so familiar through the English version of Cinderellaand then ensues an injudicious cut, leaving out the chorus itself-one of the inspirations of the operaand letting remain a serene chorus of no particular merit, surg behind the scenes, describing the coming

night. No. IX is an Air of Mathilda, with an elaborate ard sombre orchestral introduction, and when the air cones it does not strike the public ear.

No X is a love due between Arnold and Mathilde, containing an interlocutory allegro, not remarkable for love-fraught accents; an andante familiar likewise, as "Let thine eyes on mine mildly beaming, in the popular English version of the Opera of Cinderells) of surpassing beauty, and marked by a Swiss color, and a final allegro of sufficient Rossinianism to satisfy his admirers. The allegro is cut in the Italian. A recitative conduct to

No. XI -Trie for Arnold, William and Walter. This is a great piece of writing. The first movement is allegro maestoso; the second an andautino-and here the amateur should pause, to contemplate the genius of the author in writing for the tenor voice, as the composers of the last century knew not of. The at guish of Arnold on hearing of his father's murder - is; but the stupid Italian conventionalism of dressing the transient change from the key of C to E-the harrowing repetition of the high notes, are something wonderful. Here the singer can excel the orator in rousing the audience. The voices in the allegro coda are overlaid by the orchestration; but it is very noble

se notity. No. XII, finale to this act, contains a moderate movement in common time-the choruses of the gathering of the patriots of the different cantons making common cause against the tyrant. There are three chornses here, but the part describing the assembling of the parties is wanting in color and square, bright, memorable form; the subsequent conjuration a slow movement, is very large and noble, but not so effective as the similar scene in the Huguenov the latter, however, by Meyerbeer, it may be added, has taken beeily its most terrible "originality" from the trie in the Opera of William Tell, and the Mar-

Act III opens with a scene and air of Arnold, No. XIII, which is cut out in the Italian version—so we omit a notice of it.

No. XIV is a march and cherus, vigorous but not memorable. This is cut.

No. XV is a Pas de Treis and Chorus. The pas is

happy; the chorus the celebrated Swiss 2-4ths air, Swift as a flash," that Mrs. Austin, as Cinderella, ned to sing so sweetly with variations. The paterrity of this exquisitely characteristic and beautiful sir, we believe, is not Rossini's—that is, as to the first eight bers. The second are unquestionably those of the great man. This waltz is sung by the soprance. basses and tenors marking the beats in simple chords, and the orchestra remains ellent. A pas or dance follows—cut, however in the Italian version. The waltz is then reteken by the choras, and runs to a fresh ballet in Ressini's most spintillaying mood. No. XVI is a Pas de Soldats-Soldiers dance-s

anthar bit of open trumpet-roted melody. Cut likewise. A concluding dance (with a cut, too) finishes the festive music. Comes then a recitative, growing cat of the stirring fact or myth about William Tell efusing to bend before Gerler's hat. A chorus of oldiers, in declamatory interlocutions with the orhestra, express their feelings at seeing the redoubtatile archer, and the stretto works up with the seizure of Tell. He orders, in a recitative, his son to rejoin is mother, but the lad is detained by the tyrant, and he father obliged to shoot the apple from his head. The adjuration of Tell to his son contains a fine bit of rebestral treatment in the violoncellos. A vigore finale, of varied movements, (somewhat cut.) and for he most part but little addressed to the popular ear, closes this set.

Act. IV commences with No. XIX a recitative

Swiss color, but the melody wanting the squareness necessary to ready memorableness or popularity. It is very intense—but not tender—tenderness not being the characteristic of Rossinni's music-but belonging t- Bellioi beyond all others, and bence his unequaled popularity-for in the years of life worth baving, love er-it is ell-in-all-and then the love-poet such worship as no other lyrist can, when cold analy sis in after years has usurped the place of trusting, un inquiring emotion, which receives impressions as the

n usic to a final majestic allegro, where the young As nodd invites his compatrio's to follow him to battle. This air requires prodigious energy, and made the fo tute of Duprez, who was able to take its high C in chest voice-at which the house rose. When bad singers aided Duprez, the wits in Paris used to call William Tell the opera of Duprez's C also ignoring all the rest. This scene is much cut in the Italian. No. XX Recitative and Trio is cut out, and the fir sle is burry music, without striking interest, the

The aria above is conducted by some interlocutary

stage effects of a storm on the lake and boat carrying Gesler, William Tell taking the piace of musical point. A chorus of Swiss triumph and of thankegiving ends the music of the opers. The characteristics of this opera are those of vigor

in the dramatic treatment, and accurate local exloring in on Alpine view of the question. It contains maste pieces of design. The vexed question of whether music should be true or best iful, or beautiful alone, is here settled, in a degree, for we have true musiwhich is not beautiful or captivating, and that which is both. The old contest, however, yet rages. The true dramatic school will not be bound by square metady-that is to say, eight-bar phrases, answering to four lines of verse, the second line ending with a semi-cadence, not on the key-note, and the fourth line enoing with a full cadence on the key note original, or the key-note of the fourth below major, the third ow minor, or the third above minor; or if the key be C, modulations to G major, A minor, or E minor. But the beautiful opera school insists on These things as necessary to the original outworkings of melody such as the heart prompts and the head remembers. Take any melody, and, saving some exception like the extra rhymth in God save the King, -and it is subject to these rules of simple treatment-the very simplicity apparently of them, making meledic inspirations destined to be eternally popular, al the more rare. But as soon as the welody is cu short at the second, fourth or sixth bar, or runs into other than the above keys as a cadence, it goes be youd the first promptings of national melody—such as are found in all Swiss national music—in Irish music, in Italian or Spanish music, or in such imperis able melodies as the Marseilles Hymn. To these three medulations we must add a barbarous Scotch one, and a transition of key capable of being popularly acceptable, namely, from the major to the minor by reducing the third a half-tone. This is done in the Marseilles Hymn, and is very common in old French music, such as The Song of Roland, the Troubadour, etc. There is an extra popular modulation affirmed in the waitz chorus of William Tell; but it is beyond the common ear, generally speaking, and is accepted on account of the simple beauty of the first part, and its symmetrical coincidence with that portion of the air. The exigencies of dramatic freatment cause composers to seek to reconcile the popular qualities of a melody with deeper expression: hence they resort to transient modulations in the accompaniment, and to various profound, mystic, and noble outworkings in that department, addressing themselves to the connoisseur, while the air remains intact for the popular ear. As no opera is popular or diffusively dis-played which dispenses with these conditions, we apprehend that no assertion or fortification of the Gluck theory, pure and simple, (which Gluck himself did not, as we have before observed, follow strictly) will entirely dominate in the opera, but that compo sers will give both purely dramatic pieces, as well as melodic ones, with an undercurrent of dra natic treatment.

But to come to the performance of last night. The orchestra of the Opera-House now numbers about fifty performers. The basses and stringed instruments generally are better than the wind. Mr. Maretzek led the overture carefully and vigorously, and his efforts were well seconded; but most of the effort of this initial magnificent composition was lost by the confusion which prevailed in seating the monster audisrce, which was hardly accomplished when the curtain rese and displayed Allegri's beautiful scenea mountainous landscape, with lake and waterfall, cettages occupying the foreground.

The introduction was particularly well sung by the clorus which has been materially strengthened of late, and now numbers forty-two excellent voices. The entrance of Badiali as Wm. Tell was greeted with applause. He was appropriately and admirably dressed; and we may say the same of all the other principal characters. Great pains had evidently been bestowed upon the costumes. The chorus, corps de ballet and supernumeraries were likewise well habited, with the exception of a want of variety.

It is all well enough to have Gessler's guards in uniform, and a very nice and picturesque ants or nobles, or what not, like a company of diers, after one pattern, as to cut and colors, and all the women after another fashion, has long since been expleded in this City, though still current in Italy. In the present case, the inhab tants of the three Cantons were three uniforms, but the appropriate picturesque effect of the variety of individual colors was lost The part of Melethal in this scene was well sustained by Mr. Muler, and Mr. Vietti sang very nicely the music alloted to the fisherman. Badiali did his part here nobly. The part of Jemmy was well sustained by Madaze Maretzek in this scene, as well as subse-

The next remarkable point was the chorus S'eterria il vanto, the charming barmony of which was exquientely rendered. In the next scene, Bolcioni and Badiali did the famous duet, tumultuously approved. Bolcion's robust tenor voice was well suited to the part; he has great mastery ever the upper notes. His style is better than his method, and he has moments of inspiration. He magnetised the audience in the duet, as well as in the trio in the next act with Badiali and Coletti. Miss Steffanone has no part worthy of her. The opera is weak in a feminize character. Badiali looked and declaimed like a hero. The part of Tell lies particularly well within the range of his voice. Rocco, as Gesler, was impressive and imperative. The incidental dancing by Madame Leeder and Lavigne, and Mr. Caresi and the corps de ballet, was nicely executed.

The rew scenery, by Allegri, consisted of the one already mentioned, and the last scene of the last The waves were excellent, mauger a mishap. The singers were called before the curtain at every

act almost. We cannot, at this late hour, attempt to give any further notice of many points of the performance; but we would particularly mention the very admira-ble chorus singing of the gathering of the different parisars. The final notes of the conjuration were

megnificent; and fairly electrified the audience. A word as to the length of the Opera. With all the cuts, although it commenced on the instant at 8 o'clock, and although the waits were very short for this Opera-House, it closed only at 20 minutes to 12. This is a little too long, and some further abridgments should be made. The admiration of the audience was general, but they should go away before fatigue

MR. EDWIN FORREST AS RICHARD III. Shortly before Shakspere wrote his play, an

encrymous publication had appeared, entitled "The "True Tragedy of Richard the Third." Shakspere